



S W E E T B R I A R C O L L E G E
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Library Expansion— Revealed

After two years of construction to renovate and expand its historic Mary Helen Cochran Library, Sweet Briar College celebrated the completion of the project on Friday.

Donors, alumnae, faculty, students and staff gathered in the Rowe Periodical Gallery to dedicate the new and updated spaces. The ceremony also included the dedication of an outdoor sculpture that was designed by 2001 graduate Catherine Peek and commissioned by the College's Friends of Art.

Holding back tears, John Jaffe, director of

libraries and integrated information systems, called the renovation "the culmination of a dream."

"I'm really pleased to see you here today," he said. "You've all, in small and large ways, made this happen."

He also took a moment to pay tribute to former library supervisor Thelma Jordan, who died Oct. 24.

"[Her] sixty years of service to the library and the College embody the fun and joy we have in helping Sweet Briar women learn," he said. "This facility that we're here to



**Above: John Jaffe thanked the many contributors for helping to make the library renovation a reality.
Below: C. Shelby Coffey III gave the audience a behind-the-scenes look at the news media.**



celebrate today is going to be a standing monument to future generations of learning ... and I'm so glad you're here to share in this dedication."

The Rev. Katharine B. Chase '67 delivered the invocation, followed by words from former creative writing professor Carrie Brown and Paul Rice, chair of the board of directors, who introduced interim president James F. Jones Jr.

Jones said he was impressed with the library's business-as-usual operation when he arrived on campus in August, while final renovations were still going on.

"I think it was a much bigger challenge than the rest of us who don't run libraries could possibly imagine, and of the people we have to thank, we certainly want to thank all the staff here at the library," he said. "How they pulled this off and kept the place running is a total mystery to me, but they did it and we owe them an enormous debt, as we owe a lot of donors."

Jones went on to thank the major donors behind the \$8.8 million renovation, including the late Margot Enright Aghnides '45 (T. A. Divine Room), the late Sally Fishburn Crockett '52 (Fishburn Classroom), Jane Piper Gleason '74 (Browsing Room), Preston Haskell (Haskell Learning Studio), the late Elizabeth Cooke Bramham '48 (Bramham Special Collections Room), Lawrence G. Nelson and family (Lawrence G. Nelson Seminar Room), Kitty Corbett Powell '38 (Kitty Corbett Powell '38 Reading Room), the late Sally Reahard '30 (Reahard Learning Gallery), Josiah P. Rowe III and the late Anne Wilson Rowe '57 (Rowe Periodical Gallery), and Barbara Smith Young '71 (Jean Ruggles Smith Class of 1941 Technology Center).

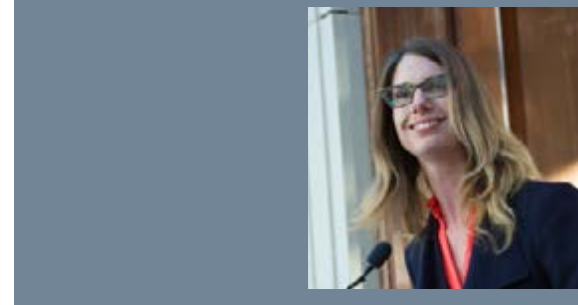
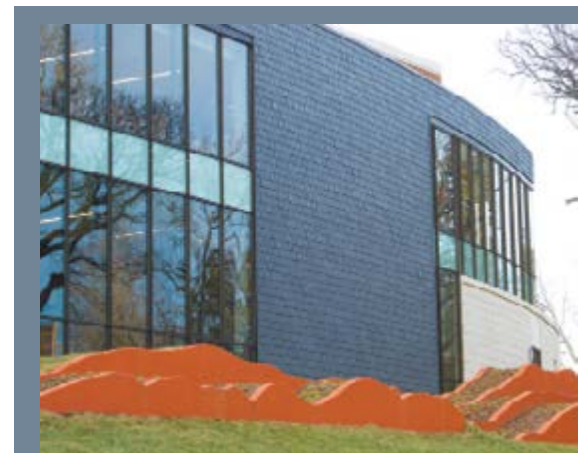
He also recognized Jerry Monteith of the Virginia Center for the Creative Arts for donating a wooden bench located in the gallery. Monteith made the bench from the old Fletcher Oak tree that fell nearly 10 years ago.

After a brief introduction by Boxwood Circle director Jacque Penny '71, keynote speaker C. Shelby Coffey III, vice chairman of the Newseum, spoke about "the wild and changing world of media."

Counting among his lifetime accomplishments positions as editor of the Los Angeles Times and U.S. News and World Report, as well as president of CNN Financial News and executive vice president of ABC News, Coffey shared many anecdotes that illustrated prominent events and their coverage in the media across several decades.

He said he couldn't think of a better place to talk about this topic than a library.

"Libraries do some of the same things newspapers and television news do — that is, to try to make sense of the blooming, buzzing confusion of the world," he said.



Photograph of Elizabeth Hunter's Gift of *Texasville* & newest Larry McMurty Novel – *The Last Kind Words Saloon: A Novel* at the Library Dedication.
L-R – Lisa Johnston, John Jaffe, Elizabeth "Bet" Hunter, Sarah Hunter '16 and Felisha Leffler '16.









Gum Wrappers and Clover:

Books Filled with Character

First Place Winner: *Emma Kiely '16*



Growing up in my family means two things: good food and good books. My house has been filled with books for longer than I can remember: antique, brand-new, and dog-eared. We've got novels, memoirs, self-helps, instructional, children's books, histories, classics, cookbooks, and coffee-table picture books. From a young age I was reading avidly and collecting my favorites in piles on my bedroom floor. It wasn't long before my parents invested in a bookshelf for me. I soon developed a taste for antique books, of which my house has plenty. But I wanted my own.

While antiquing with my family one summer, I came across a small, worn, and sepia-toned arithmetic book. It had been sitting on an old school desk, politely waiting for customers to gently stroke its cover. Curiosity got the best of me and I started to examine it. It was worn out at the edges, the pages ages old, and I gingerly flipped through it to find it filled with pencil marks, a four-leaf clover, and even a few loose homework papers. A girl named Alice was its owner in 1877. After a small amount of pleading it became mine. And from then on I had a hunger for old books that I still cannot satisfy.

This collection is comprised of about

The purpose of this collection, I suppose, is to enjoy myself and indulge my curiosity of history and books.

With a house full of antiques you start to understand how to take care of physical history. I am looking into becoming an archivist not only for antique books but also for journals, pencil sketches, and photographs, all that I collect and try to preserve. I guess this collection is just a jumping-off point.

one hundred and ten books, most no younger than 1940, though none older than 1824. Those that are younger than 1940 were either given to me as gifts or left to me by my grandfather. In my collection I have books that are classics, like *Gulliver's Travels* and *Oliver Twist*, I have children's books like *Peter Pan* and the original title of *The Little Princess*. I also have plays, matching volumes, and cookbooks. I tend to focus my collection on books that were of personal importance to their first owner or ones that are unique in their title and content. I also try to make sure that the books are in the best condition possible.

All but one of the books I own are intact (spine, cover, pages, etc. bound together) and I strive to take care of these books correctly and to the best of my ability.

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a house full of antiques you start to understand how to take care of physical history. I am looking into becoming an archivist not only for antique books but also for journals, pencil sketches, and photographs, all that I collect and try to preserve. I guess this collection is just a jumping-off point. For the future, though, I intend to focus more on books that are filled with the character of their previous owners. Most of my books have that now, but I find that those are the books that I love the most: the ones with names in scrawled pen, the ones with gum wrappers and clovers stuck between pages. These are the books that I think need to be preserved first and foremost. They carry not only the history of their content, but also the history of the people who cared for them and learned from them. I have learned from them, and in caring for them I hope to ensure someone else does, too.

BIBLIOGRAPHY

1. *Aesop's Fables*. Cleveland: World Syndicate, n.d. Print.
2. Alcott, Louisa May. *Lulu's Library*. Vol. 2. Boston: Roberts Brothers, 1887. Print.
3. *Arabian Nights' Entertainments*. Philadelphia: Porter & Coates, n.d. Print.

This tan and black book contains 62 stories from the Arabian Nights. The cover and spine are lightly carved with painted leaves and flowers. The spine labels the book as "Illustrated," yet the book only has one illustration just before the title page named "The Enchanted Horse." The flyleaf just before this illustration is torn but has the name and address, "Miss Edith Eberle, 311 Dinwiddie St." on it. There is very little water stain or damage of any kind on the book, excepting the flyleaf. This book is important to the collection because of its good condition and the personalization in the cover, as well as its quirk of "illustration."

4. Austen, Jane. *Emma*. Vol. 1. Boston: Jefferson, 1915. Print.
This large volume has a plain, red binding with a darkened yellow tag at the top of the spine that is labeled "The Novels and Letters of Jane Austen, Volume VII. Emma Part I." This volume goes up to Chapter 27. On the front end page is a bookplate for the University Club Providence that says it was purchased in 1915. On the opposite flyleaf is an inscription from my mother dated May 22nd, 2009. There are six color illustrations throughout this portion of the novel. This book was given to me from my parents for my sixteenth birthday, and because it's also a bit of my namesake, I love this novel and the version my parents found for me. It's a great addition to my collection and quite important to me.
5. Austen, Jane. *Emma*. Vol. 2. Boston: Jefferson, 1915. Print.
This volume, like its matching sister, has a plain, red binding with a darkened yellow tag at the

top of the spine that is labeled "The Novels and Letters of Jane Austen, Volume VIII. Emma Part II." This volume finishes the novel. On the front end page is the same type of bookplate that Part I has. On the opposite flyleaf is an inscription from my father that is not dated. There are also six color illustrations in this portion. It has the same importance to me as its matching sister. Both are in excellent condition.

6. Austen, Jane. *Sense and Sensibility*. Ed. Reginald Brimley Johnson. Fifth ed. Vol. 1. London: J. M. Dent and, 1896. Print.
This hand-sized volume is thin and cream colored with an engraved gold crest in the top left corner of the front cover with the title and volume in the middle, also in gold. The spine is gilded and has the author's name on it as well as the title and volume. The bottom left of the front cover has Jane Austen's gilded signature, too. On the front end page is the same type of crest that was on the cover in pen that contains the name Bertha L. Laudis, the same name that is penned on the opposite flyleaf with the date 1896. This book is the beginning to a larger collection of Jane Austen's novels in ten volumes. There is a frontispiece portrait of Austen at about fifteen years old in black and white with the same signature from the front cover underneath. The title page is quite ornate, with red and black ink coloring it. There are four illustrations in this volume, including the frontispiece. Also in this edition there is a page dedicated to a list of Austen's novels in chronological order of when they were written and published. On the next twenty pages is biography of Jane Austen. This set, in its age, ornament, and content, has great meaning to me as it was given as a gift and fits well into my collection.
7. Austen, Jane. *Sense and Sensibility*. Ed. Reginald Brimley Johnson. Fifth ed. Vol. 2. London: J. M. Dent and, 1896. Print.
8. Barrie, James M. *Peter Pan: The Story of Peter and Wendy*. New York: Grosset & Dunlap, 1911.

Print.

This medium-sized, seventeen chaptered children's book has a cover in two shades of green: one dark, one lighter. The cover, though a bit scuffed and stained, clearly portrays Peter sitting in a tree with a pan flute, dressed his usual get-up with the title around him. There is a window hiding behind the tree. The binding is coming off a bit, but is in the process of being fixed, as it is only the fabric on the spine that is splitting from the back cover. On the first flyleaf a young child has penciled in A-H of the alphabet and has circled all but the very small H. This particular book is quite useful to me in terms of preservation, but it is also a story that I love and was given to me as a gift, and so holds certain value on its own.

9. Baten, Anderson M., comp. *Slang From Shakespeare*. N.p.: W.B. Conkey, 1931. Print.
10. Bronte, Charlotte. *Jane Eyre*. New York: Book League of America, n.d. Print.
11. Brothers Grimm. *Grimm's Fairy Tales*. Newark, NJ: Charles E. Graham &, Abt. 1880. Print.
12. Collier, Robert. *The Book of Life*. Vol. 1. New York: Robert Collier, 1925. Print. Autographed
13. Craig, Asa H. *New Common School Question Book*. New York: Hinds & Noble, 1893. Print.
14. Craig, Chas. H., LL. D., ed. *Craig's Dictionary: A Pronouncing Dictionary of the English Language*. Boston: De Wolfe, Fiske, &, 1886. Print.
15. Dickens, Charles. *Oliver Twist*. Boston: DeWolfe, Fiske, &, Abt 1888. Print.
This volume, though stained by water and age, is intact and in pretty good condition. Its brown and black cover is embossed with flowers of various sizes and two birds in flight in a circle towards the middle left of the cover. The title appears embossed on the spine with another bird in a circle and a few more flowers. Penciled and penned on the flyleaf are the names, "Leroy. L." and, "Leon and Leroy Smith" with the address,

- "E Berkshire [N]H." and the date, "Christmas 1888." The frontispiece is an engraving with the phrase, "Liberal terms, Mr. Sowerberry, liberal terms!" underneath it, while the title page is inked in a small carving of Oliver looking at a gravestone. Fifty-three chapters of fragile, stiffened pages of small type portray this classic story. This particular book was given to me as a Christmas gift. It is important to the collection because of its condition and its personal inscriptions.
16. Douglas Wiggin, Kate. *Rebecca of Sunnybrook Farm*. Boston: Houghton, Mifflin and, 1903. Print.
 17. Doyle, A. Conan. *The Complete Sherlock Holmes*. Garden City, NY: Garden City, 1938. Print.
 18. Fish, Daniel W., A. M. *Robinson's Progressive Practical Arithmetic*. New York: Ivison, Blakeman, Taylor &, 1877. Print.
This soft, sepia-toned, black-spined book has an ornate cover that spells out the title and the other vital information a schoolbook would need. On the flyleaf is the name, "Alice F. Simmons," and the date, "Sept. 17" 1885." On the title page is another date penciled in under the publisher's names: 1883. There are notes scribbled in margins and underneath important definitions. On the back flyleaf and end page there are equations that were tried over and over until they were right. This book is very important to me, as it was the book that started my collection.
 19. Harbin, E. O. *Phunology*. Nashville: Cokesbury, 1923. Print.
 20. Hawthorne, Nathaniel. *A Wonder Book for Girls and Boys*. Boston: Charles E. Brown &, n.d. Print.
 21. Hepworth, George H. !!! New York: Harper & Brothers, 1881. Print.
 22. Hodgson Burnett, Frances. *Sara Crewe or What Happened at Miss Minchin's*. New York: Charles Scribner's Sons, 1889. Print.
This novel, the first title for the book *A Little Princess*, is wide and thin. Its brown cover is painted with a banner giving the title and a string of fruity plumage at the bottom center. The flyleaf has the inscription, "Merry Christmas to Mart[ie] from Aunt Laura, Dec 25, 1890." Also along the bottom of that page is a penciled inscription from my father dated 2010. This book is in wonderful condition for its age. This was one of the first novels I read on my own as a kid and so has sentimental meaning as well as historical meaning in its rarity.
 23. Hodgson Burnett, Frances. *The Secret Garden*. New York: Frederick A. Stokes, 1911. Print.
The cover has a rose trellis around the edge and the title in gold cursive underneath. The frontispiece is a colored pasted illustration of Mary and Dickon interacting, under which is the phrase, "It seemed scarcely bearable to leave such delightfulness – Page 231." There are five such illustrations throughout the book. This book is quite important to me because of its value and meaning. This book is one of the first editions ever published, and thus is worth quite a lot. It is also one of the first books I read by myself and bought for myself (not this edition but a Barnes and Nobel version.) It is essential to my collection.
 24. Kelly, Walter K. *A Collection of the Proverbs of All Nations*. Andover: Warren F. Draper, 1869. Print.
 25. *The Ladies' Keepsake and Home Library*. Vol. 3. New York: John S. Taylor, 1854. Print.
 26. Lewis, Dio, A. M., M. D. *The New Gymnastics for Men, Women and Children*. New York: Canfield, 1888. Print.
 27. Low, Lieutenant Charles R., ed. *Captain Cook's Three Voyages Round the World*. London: George Routledge and Sons, Limited, Abt 1895. Print.
 28. *Maggie, the Fisherman's Daughter and Other Stories*. New York: T.Y. Crowell, Abt. 1879. Print.
 29. Melendy, Mary Ries, M. D., Ph. D. *Vivlore: The Pathway to Mental and Physical Perfection*. N.p.: n.p., 1904. Print.
 30. Newbury, Herbert. *May Bell; or Duty Before Pleasure*. Dover: D. Lothrop &, 1869. Print.
 31. Osborne, Margherita O., ed. *Andersen's Fairy Tales*. New York: Hampton, 1920. Print.
 32. Rev. Dr. Edersheim. *Sketches of Jewish Social Life in the Days of Christ*. Chicago: Fleming H. Revell, n.d. Print.
 33. Sewell, Anna. *Black Beauty*. New York: J. H. Sears &, n.d. Print.
 34. Shakespeare, William. *Shakespeare's Romeo and Juliet*. Ed. William J. Rolfe. New York: Harper & Brothers, 1893. Print.
This small play is bound in a hard, unknown, red material with the title and editor embossed in gold on the cover. The spine is embossed in gold as well with the title, but with the letters facing the front cover. The flyleaf has the name, "Gertrude P. Ward," and the date, "October 1893," written in pen at the top right corner. It is one of my favorites from my collection because it is a classic in terrific condition with a little bit of character thrown in. It is pockmarked and scuffed with pencil but I love it.
 35. Shakespeare, William. *The Tempest*. Ed. Frederick S. Boas, M.A. Boston: D. C. Heath &, 1908. Print.
 36. Sharp, William. *Life of Percy Bysshe Shelley*. London: Walster Scott, 1887. Print.
 37. Sidney, Margaret. *Five Little Peppers and How They Grew*. Boston: Lothrop, Lee & Shepard, 1909. Print.
 38. Sidney, Margaret. *Five Little Peppers Grown Up*. Boston: D Lothrop, 1892. Print.
 39. Spyri, Johanna. *Heidi*. Akron, Ohio: Saalfeld, n.d. Print.
 40. Steele, J. Dorman, Ph. D., and J. W. P. Jenks, A. M. *A Popular Zoology*. New York: A. S. Barnes &, 1887. Print.
This schoolbook is dense and covered in a purple-brown binding embossed with designs and a small circle containing a globe, a lamp, and a stack of books. Also on the cover is embossed gold letters that are set in circles of leaves that read out the title. On the spine is the same but with less embossing. On the front flyleaf is the name, "Ed Austin," penciled twice in large looping cursive. There are also two small drawings, one labeled "mandible," and at the top of the page, "Worm Family," underlined and with a due date underneath. The book itself is in good condition, filled with scientific illustrations of animals and their parts. Stuck between the last "Contents" page and the "Introduction" is a flattened, yellow gum-wrapper labeled "'Kis-Me' If You Wish." There are pencil markings in margins and due dates in corners, but the most wonderful thing about this book is the ending flyleaf and endpage. This boy, who wrote his name on both pages, also wrote lines of poetry, copied to memorize it looks like, on each. One reads, "Around her waist I put my arm,/It felt as soft as cake./ Dear me, says she, what liberty/ you printer men do take," which are lines from a poem called "Freedom of the Press." I cannot find the true author of this poem, though I did find that it appeared in the Cambridge Democrat Newspaper in February 1851. The other page has a longer poem I've never been able to find anywhere else. It also is dotted with crossed out names, which look like a girl's, drawings that are labeled in small pencil and other lists that must have been for class. It truly is the character of this book that makes me love it so much. This boy poured a lot of effort and time into this book, and I've enjoyed reading tidbits from it. It fits well into my collection.
 41. Steele, J. Dorman, Ph. D. *Fourteen Weeks in Chemistry*. New York: A. S. Barnes &, 1873. Print.
 42. Stevenson, Robert Louis. *Treasure Island*. Ed. Charles Robert Gaston, Ph. D. New York: D. C. Heath &, 1911. Print.
 43. Strong Worthington, Elizabeth. *How To Cook Husbands*. New York: Dodge, 1899. Print.
This small novel is sturdy with a scuffed and water ringed cover. It looks like it's been used as a coaster more than a few times. The cover is an off cream with the title in bold red. Underneath that in the bottom right corner is a man lounging in a rocking chair reading, cats at his feet. The spine has the title as well, but a thin flower creeps up it in black. The frontispiece, a black and white engraving of an embracing couple, is labeled with the phrase, "—add a little sugar. —(see page 11.)" The pages are a bit water damaged but in good condition. The real reason this book is in my collection is because it is basically a novel about how women should treat men, and how to manipulate them into treating women well. For a novel of this time, this is pretty progressive and interesting. Obviously it has some things that were culturally true then but aren't anymore. Quite an entertaining read. The format is engaging. Learned a few good recipes. Fits well into the collection as a quirky and historically informative read.
 44. Swift, Jonathan. *Gulliver's Travels into Several Remote Nations of the World*. New York: Hurst and, Abt. 1901. Print.
This large green book has a cover painted with yellow, white, and black that portrays the scene of Gulliver being tied down. The title is bolded in yellow and at the bottom right corner it says "Illustrated." The illustrations, of which there are five including the frontispiece, are brilliantly colored paper inlays. The flyleaf has the name "Ralph Welles Stratford Co[rue]," and the date, "Dec. 25th, 1906" in pen. The pages are in wonderful condition, though the cover is a bit roughed by age. What really makes this book a great addition to my collection is the fact that I have not been able to determine the exact age of the novel. On the flyleaf is a note in pencil written by the antique seller I bought it from that speculates the book was published before 1901. The inscription reads 1906, and there is no copyright date. It has been a goal of mine to continue searching for the real publication date of this book, as that adds to the ideas of preservation and its value.
 45. The Swiss Family Robinson. Philadelphia: Porter & Coates, n.d. Print.
 46. Thackeray, W. M. *Vanity Fair*. Vol. 1. London: Collins' Clear-Type, Abt. 1848. Print.
 47. Thackeray, W. M. *Vanity Fair*. Vol. 2. London: Collins' Clear-Type, Abt. 1848. Print.
 48. Trusta, H. Little Mary. Boston: Phillips, Sampson and, 1854. Print.
 49. Westlake, J. Willis, A. M. *How To Write Letter: A Manual of Correspondence*. Philadelphia: Sower, Potts &, 1879. Print.
 50. White, John Williams, Ph. D., LL. D., Litt. D. *The First Greek Book*. Boston: Ginn and, 1896. Print.

A Little More Graphic

Second Place Winner: Autumn Miller

I'm sure when most people are asked about what they read a lot as a child, most people respond with either *Goosebumps* by R.L. Stine or the *Magic Tree House* series by Mary Pope Osborne. While I did read both of these as a child, what really holds my attention was a little more graphic. Graphic novels to be precise, manga as I've always referred to it as. Manga was an essential part of my childhood and let's say I never grew up. In fact, it's only gotten bigger and become an even greater part of my library. I started rather small, I only bought what I knew (also what my mother knew) and never ventured past what I had heard of. Seeing how my mother paid for what I picked out, I

always played it safe. I got her approval before buying or looking at anything.

My fondest memory involving manga goes back to Christmas time, a little over ten years ago. I was a young girl, just starting to get my feet wet in the land of anime and manga. The big series we were watching in my house at the time was *Dragon Ball*, I was in love with it. So needless to say, I wanted the manga desperately, to have a handheld version of one of my favorite shows. Well, probably a few days before Christmas, I came upon a giant bag that was tied tightly. Being the nosy little kid I was, I proceeded to rip the bag open. Being it was a clear bag, I could make out the *Dragon Ball* logo and I could vaguely see the covers. While I

don't recall whether I had to wait to read them or not, I do remember my mother being mighty fine angry I had found them.

As I got older though, my mind opened up, along with my wallet and my shelves soon filled up with many different volumes. From *Dragon Ball* to *Ballad of a Shinigami*, I'm quite proud on my variety of genres I own. I want a varied collection of manga, much like my novel collection, so I usually buy what I classify as weird. The weirder I feel something is, the better. Now, I do have standards for what I read, don't get me wrong. I merely give everything a fair chance to show its color and personality. I'm constantly buying things based on cover and having



Manga doesn't tend to stick to reality so I've fallen in love with going on such fantastical journeys with the craziest of characters.

flipped through a few pages. So far though, I can say my judgments been pretty spot on. I'm always satisfied with my purchase and shall promptly read it, no matter where I am.

What really keeps my attention with manga is how crazy each story is. Manga doesn't tend to stick to reality

so I've fallen in love with going on such fantastical journeys with the craziest of characters. The characters can literally look like anything and have any number of weird physical traits, everything is put on display for the reader. Where novels require the usage of the imagination, manga gives everything it wants with just a few drawings! And you physically see how a charger can develop as the pages flow. It's just such a change from the novels I've read. And there always seems to be just enough room for one more volume at home.

From fantasy to romance to action, I feel I have it all. But when is enough ever enough? I'm always on the lookout for new manga to buy, whether it is

used or new, I don't discriminate. I always feel a little adventurous when buying new series. There's always the question of whether I'll really enjoy it. Whether it's worth whatever I'm paying for it. Whether I'll have to rearrange my book shelves once again when I'm done reading it. Whether I'll be able to track down the rest of the series. It's quite a long list of questions I go through every time. Yet, even with all these questions I go through, I always end up with something new to bring home.

I've read so much manga but I never get tired of it. Maybe it's the child in me but I can tell that manga will never leave my life. It's only going to get

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- 1). Azuma, Kiyohiko. Azumanga Daioh Omnibus. Houston, TX: ADV Manga, 2007. Print.
- 2). Beckwith, Kate, Lys Blakeslee, and William Shakespeare. Romeo X Juliet. New York: Yen, 2010. Print.

I love Shakespeare. There has been a recent boom of William Shakespeare-based manga. This particular one set Romeo and Juliet in Neo Verona, a futuristic world with fantasy elements, like dragons. I love it because it's a new twist on such a classic play while adding a lot of different ideas like the world coming to an end, that sort of thing. It also references some of Shakespeare's other plays; a character is named Ophelia for example. This is a single volume but I am glad it shares space on my shelf.
- 3). Et, Miyuki, and Gemma Collinge. Hell Girl 1. New York: Ballantine, 2008. Print.
- 4). Haibara, Yaku, M. Kirie Hayashi, and Ash Paulsen. Sengoku Basara Vol. 1. Richmond Hill, Ont.: Udon Entertainment, 2012. Print.
- 5). Hatori, Bisco, Gary Leach, and Kenichiro Yagi. Ouran High School Host Club Vol. 1. San Francisco, CA: Viz Media, LLC, 2005. Print.
- 6). Himaruya, Hidekaz, Monica Seya, and Clint Bickham. Hetalia: Axis Powers Vol. 1. Hamburg: Tokyopop, 2010. Print.

Picture every stereotype you can, from accents to personality traits to physical traits. Now put these together and you have the cast of Hetalia. Each country is literally personified and they do some of the dumbest things imaginable. This isn't a serious series, it's pure goofy and crazy. There isn't a defined plot but unlike Black Jack, it follows a four-panel style for each story. This is the second series I've experienced however that has been cancelled. It was tragic to have this series end, I love simple mindless humor and this fulfilled that desire to a T.
- 7). Hirano, Kohta, and Duane Johnson. Hellsing Vol. 1. Milwaukie, OR: Dark Horse Manga, 2003. Print.
- 8). Izumi, Asuka, KSkeHasegawa, and Sheldon Drzka. Ballad of a Shinigami Vol. 1. La Jolla, CA: WildStorm Productions, 2009. Print.
- 9). Kiyuduki, Satoko, Satsuki Yamashita, and Alexis Ekerman. Shoulderacoffin, Kuro Volume 1. New York, NY: Yen, 2008. Print.
- 10). Kubo, Tite. Bleach: Strawberry and the Soul Reapers. San Francisco, CA: Viz, 2004. Print.
- 11). Minekura, Kazuya. Saiyuki Vol. 1. Los Angeles, CA: Tokyopop, 2004. Print.

Another manga I was inspired to get because of the show. This one puts a spin on the classic Journey to the West story. A guntoting, smoking and foul tempered priest is on a journey with two demons and one halfdemon to try and stop the world from ending. The art in this one never falters, it is one of the most sophisticated ones I have read. This series is more adult in nature, gore, language, etc. So it appeals to the more, mature side of me. Where some series appeal to my child, this one goes for the mature me.
- 12). Mizushiro, Setona, and Christine Schilling. After School Nightmare Vol. 1. Agoura Hills, CA: Go! Comi, 2006. Print.
- 13). Nakajo, Hisaya, David Ury, and Gerard Jones. HanaKimi. For You in Full Blossom Vol. 1. San Francisco, CA: VIZ, 2004. Print.
- 14). ba, Tsugumi, Takeshi Obata, and Pookie Rolf. Death Note Vol. 1. San Francisco: Viz Media, 2005. Print.

This work is an introduction to a darker side of humanity, Gods of death with killer notebooks. Then a notebook ends up in the hands of a human, who decides to play god. It is very interesting psychological manga. Makes you wonder how you would react in the main characters position. Is killing criminals to make the world peaceful acceptable? Does the end justify the means? Just a few of the many questions that arise when reading this, something that really makes you think about how society is, a major mind game. Twists and turns all within a few pages. Situations flip within one frame and people dying everywhere. It can get pretty heavy handed and intense but it's a thrill ride. Good and evil get a whole new light in this dark manga.
- 15). Obana, Miho, and Sarah Dyer. Kodocho Sana's Stage. Los Angeles, CA: TOKYOPOP, 2002. Print.

I originally fell in love with the anime that followed this series. So as soon as I learned there was a manga to it, I hunted it down. I managed to track them down rather quickly, and cheaply. The series had been out of print for several years
- 16). Kubo, Atsushi, and Amy Forsyth. Soul Eater Vol. 1. New York: Yen, 2009. Print.
- 17). Sakurak ji, Kanoko. Black Bird Vol. 1. San Francisco, CA: Viz Media, 2009. Print.
- 18). Segawa, Masaki, David Ury, and F tar Yamada. Basilisk Vol. 1. New York: Del Rey/Ballantine, 2006. Print.
- 19). Seo, Hong Seock., HyeYoung Im, and J. Torres. Dragon Hunter, Vol. 1. Los Angeles: Tokyopop, 2003. Print.
- 20). Shindo, Arashi. Disgaea: Manga. Los Angeles, CA: Broccoli, 2006. Print.
- 21). Son, HeeJoon. Dorothy of Oz Vol. 1. Richmond Hill, Ontario: Udon, 2007. Print.

This series will forever hold a place in my heart. I bought the first one on a whim and fell in love instantly. Unfortunately, after four volumes, the series was cancelled. It depresses me because it was a unique twist on the classic Wizard of Oz story. It took me a long time to find out it was cancelled so I have a lot of memories of searching for the fifth volume. This was the first series I fell in love with that had an untimely end.
- 22). Takahashi, Rumiko, Gerard Jones, and Matt Thorn. Ranma 1/2 Vol. 1. San Francisco, CA: Viz Communications, 2003. Print.
- 23). Takahashi, Yashichiro. Shakugan No Shana. San Francisco, CA: VIZ Media, 2006. Print.
- 24). Takaya, Natsuki, Kelly Sue. DeConnick, Jake Forbes, Alethea Nibley, and Athena Nibley. Fruits Basket: Vol. 1. Los Angeles, CA: Tokyopop, 2004. Print.

High school drama, I know thee well. This is another early series for me, probably my second or third one. Yes it revolves around high school drama, but there's a twist thrown in that makes it amazingly funny. A family curse that turns people into the animals of the Chinese zodiac, how much funnier can you get? Throw in a few cross dressers and a secret that goes deeper than the curse and teenage drama can't get much worse. This is one of the few series where I collected each volume new so I feel a twinge of pride

bigger and bigger, until I need to buy more shelves! There are still so many series I need to complete, so many I want to buy, so many I want to re read and enjoy over and over again! I have a multitude of lists that have various manga titles written down. Whenever I'm in a bookstore I always pick up something new or at least something I haven't flipped through before. My main goal with my collection is to improve it and also, to share with people. If people are looking for something, I either want to have it or at least have heard of it. This may be a little ambitious but that's my goal!

I've read so much manga but I never get tired of it. Maybe it's the child in me but I can tell that manga will never leave my life.

thinking back on it.

- 25).Tezuka, Osamu, and Kate Robinson. Black Jack Volume 13. New York: Vertical, 2011. Print.

A medical drama at its finest. Another one of my infamous buy on the spot series but it's probably one of my favorite. I had never read a series about crazy medical situations or an unlicensed doctor who is a genius with a scalpel. Nor have I come to find another series in even the remotely same ballpark. It focuses on one character, Black Jack but there isn't a straight plot. Each volume has multiple stories, each unrelated to the next. It's a very unique approach to manga I have rarely seen.

- 26).Toboso, Yana, and Tomo Kimura. Black Butler Vol. 1. New York: Yen, 2010. Print.

Not all manga is cute and happy, which is good. The genre may get pretty dull with nothing but

hearts and fluff. Black Butler is pretty dark and can be morbid at times, but I love it for that exact reason! It's hard now days to find a manga that breaks away from the true love and teenage drama dilemma. Black Butler revolves around a young boy selling his soul to a demon to get revenge! I fell in love with the darker side of this series.

- 27).Toriyama, Akira, and Gerard Jones. Dragon Ball Vol. 1. San Francisco: Viz Communications, 2003. Print.

This is the series that got me started. I received the first few volumes for Christmas in elementary school and this sparked my desire for more. The art is really simple but each character is given some kind of defining element that makes them easy to identify. From crazy spiky hair to a mysterious third eye, each character has some defining visual element that is remarkable. The

characters aren't dull either, each has a trait that defines and really sells the character. Also, each has their problems, they're not perfect in any way but they find ways to keep going through whatever life (or the artist) throws at them! A great reminder to people to keep going in life, even if the world might end!

- 28).Ubukata, T , Kiriko Yumeji, and Ikoi Hiroe. Le Chevalier D'Eon Vol. 1. New York: Del Rey, 2007. Print.

- 29).Yoshida, Sunao, Kiyo Ky jo, Beni Axia. Conrad, and Christine Boylan. Trinity Blood Volume 1. Los Angeles, CA: Tokyopop, 2006. Print.

- 30).Yoshimoto, Ray, and Jamie S. Rich. CLAMP School Detectives Vol. 1. Los Angeles: Tokyopop, 2003. Print.



Nicholas Basbanes with winners

SAMPLES FROM THE NEEDS LISTS

Biology

N. Leontis and E. Westhof, eds..
RNA 3D Analysis and Prediction.
Springer, 2012. 1st edition. Vol. 27
of Nucleic Acids and Molecular
Biology.
ISBN: 978-3642257391 \$219.00
Total: \$219.00

Classics

Gordon Lindsay Campbell, ed.
Oxford Handbook of Animals in
Classical Thought and Life. Oxford
University Press, 2014.
ISBN: 978-0199589425 \$140.00
Romer, John. The Great Pyramid:
Ancient Egypt Revisited.
Cambridge Univ. Press, 2007.
ISBN: 978-0521871662 \$49.00
Salima Ikram, ed. Divine
Creatures: Animal Mummies
in Ancient Egypt. American
University in Cairo Press, 2005.
ISBN: 977-4248589 \$35.00
Moyer, Ian. Egypt and the Limits
of Hellenism. Cambridge, 2011.
ISBN: 978-0521765510 \$113.00
Shaw, Garry. The Pharaoh: Life at
Court and on Campaign. Thames
and Hudson, 2012.
ISBN: 978-0500051740 \$29.00
Dodson, Aidan, and Salima Ikram.
The Tomb in Ancient Egypt: Royal
and Private Sepulchres from
the Early Dynastic Period to the
Romans. Thames and Hudson,
2008.
ASIN: B00JYHGX8S \$27.00
McDowell, A.G. Village Life in
Ancient Egypt: Laundry Lists and
Love Songs. Oxford University
Press, 2002.
ISBN: 978-0199247530 \$71.00
Podany, Amanda. Brotherhood
of Kings: How International
Relations Shaped the Ancient
Near East. Oxford University
Press, 2010.
ISBN: 978-0199858682 \$27.00
Ceccarelli, Paola. Ancient Greek
Letter Writing: A Cultural History
(600 BC - 150 AD). Oxford Univ.
Press, 2013.
ISBN: 9780199675593 \$151.00
Woodard, Roger. The
Textualization of the Greek
Alphabet. Cambridge Univ Press,
2014.
ISBN: 978-1107028111 \$91.00
Peter Liddel and Polly Low,
eds. Inscriptions and their Uses

in Greek and Latin Literature.
Oxford University Press, 2013.
ISBN: 978-0199665747 \$185.00
This is one of the first collections
of essays to investigate the
intersections of public historical
inscriptions and the world of
fictional poems. These types
of texts have some overlaps as
Roman poets such as Propertius
put fictional epitaphs into their
poems but this is the first attempt
to systematically examine how
and why public inscriptions and
private poems overlap.
Branscome, David. Textual Rivals:
Self-presentation in Herodotus'
Histories. University of Michigan
Press, 2013. \$70.
ISBN: 978-0472118946 \$70.00
Kimberly B. Stratton and Dayna
S. Kalleres, eds. Daughters of
Hecate: Women and Magic in the
Ancient World. Oxford Univ Press,
2014.
ISBN: 978-0195342710 \$35.00
Ogden, Daniel. Drakon: Dragon
Myth and Serpent Cult in the
Greek and Roman Worlds. Oxford
University Press, 2013.
ISBN: 978-0199557325 \$175.00
Ogden, Daniel. Dragons,
Serpents, and Slayers in the
Classical and Early Christian
Worlds: A Sourcebook. Oxford
University Press, 2013.
ISBN: 978-0199925117 \$30.00
Radcliffe G. Edmonds,
III. Redefining Ancient
Orphism: A Study in Greek
Religion. Cambridge; New
York: Cambridge University
Press, 2013.
ISBN: 978-1107038219 \$110.00
Total: \$1,827

English

Klay, Phil. Redeployment.
Penguin Press, 2014. 1st edition.
ISBN: 978-1594204999 \$27.00
Doerr, Anthony. All the Light We
Cannot See. Scribner, 2014. 1st
edition.
ISBN: 978-1476746586 \$27.00
Mandel, Emily St. John. Station
Eleven: A Novel. Knopf, 2014.
ISBN: 978-038535333 \$25.00
Flanagan, Richard. The Narrow
Road to the Deep North: A Novel.
Knopf, 2014. 1st edition.
ISBN: 978-0385352857 \$27.00

Williams, Niall. History of the
Rain: A Novel. Bloomsbury USA,
2014.
ISBN: 978-1620406472 \$26.00
Harrower, Elizabeth. In Certain
Circles. Text Publishing Company,
2014.
ISBN: 978-1922182296 \$25.00
Mantel, Hilary. The Assassination
of Margaret Thatcher: Stories.
Henry Holt and Co., 2014. 1st
edition.
ISBN: 978-1627792103 \$27.00
Lalami, Laila. The Moor's Account:
A Novel. Pantheon, 2014.
ISBN: 978-0307911667 \$27.00
Ulitskaya, Ludmila. The Big Green
Tent: A Novel. Translated by Bela
Shavevich. Farrar, Straus and
Giroux, April 14, 2015.
ISBN: 978-0374166670 \$35.00
Patterson, Annabel. The
International Novel. Yale
University Press, 2014.
ISBN: 978-0300198003 \$30.00
Claire Chambers, ed. British
Muslim Fictions: Interviews with
Contemporary Writers. Palgrave
MacMillan, 2011.
ISBN: 978-0230308787 \$32.00
Emerson, Caryl. The Cambridge
Introduction to Russian
Literature. Cambridge University
Press, 2008.
ISBN: 978-0521606523 \$32.00
Cleary, Joe. Seamus Deane and
Breandan Mac Suibhne, eds.
Outrageous Fortune: Capital
and Culture in Modern Ireland.
Field Day Publications, 2007. 2nd
edition.
ISBN: 978-0946755356 \$30.00
Quinn, Justin. The Cambridge
Introduction to Modern Irish
Poetry, 1800-2000. Cambridge
University Press, 2008.
ISBN-10: 0521609259 \$27.00
Tally Jr., Robert T. Literary
Cartographies: Spatiality,
Representation, and Narrative
(Geocriticism and Spatial Literary
Studies). Palgrave MacMillan,
2014.
ISBN: 978-1137456496 \$90.00
Michael Dear, Jim Ketchum, Sarah
Luria, and Doug Richardson, eds.
GeoHumanities: Art, History,
and Text at the Edge of Place.
Routledge, 2011.
ISBN: 978-0415589802 \$56.00
Mitchell, Peta. Cartographic

Strategies of Postmodernity:
The Figure of the Map in
Contemporary Theory and
Fiction. Routledge, 2012.
ISBN: 978-0415809122 \$44.00
Turchi, Peter. Maps of the
Imagination: The Writer as
Cartographer. Trinity University
Press, 2007.
ISBN: 978-1595340412 \$25.00
Catharine R. Stimpson and
Gilbert Herdt, eds. Critical
Terms for the Study of Gender.
University of Chicago Press, 2014.
978-0226774817 \$33.00
Thorpe, Helen. Soldier Girls: the
Battles of Three Women at Home
and at War. Scribner, 2014.
ISBN: 978-1451668100 \$28.00
Woolf, Virginia. Professor Anne
Fernald, ed. Mrs. Dalloway (The
Cambridge Edition of the Works
of Virginia Woolf). Cambridge
University Press, 2014.
ISBN: 978-1107028784 \$140.00
Graham, Jorie. From the New
World: Poems 1976-2014. Ecco,
2015.
ISBN: 978-0062315403 \$30.00
Total: \$843

Library Faculty

Harvard University Press Loeb
Classics Library online edition.
Here is a link to their website:
[http://www.hup.harvard.edu/
features/loeb/digital.html](http://www.hup.harvard.edu/features/loeb/digital.html)
It would cost the Library \$5,750
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Total: \$5750

Thelma Banks Jordan

The Sweet Briar College Library and community lost its longest-serving employee in October of 2014. Ms. Thelma Banks Jordan worked at the college for 60 years and she was the Interlibrary Loan Supervisor.

She mentored Sweet Briar College students in ways to borrow books and articles from many university and college libraries all over the country.

One student said about Ms. Jordan: I remember first meeting Miss Jordan as a freshman and being immediately struck by her natural and effortless ability to brighten a room with her kind and joyous laugh and her soft but powerful smile. Miss Jordan's compassion, warmth and generosity filled the library with such happiness and often helped brighten a student's not-so-great day. I remember many times walking into the library stressed, tired and worn out, but just one of Miss Jordan's "hellos" (which was always accompanied by a smile and a lively laugh) had an immense power at lifting the weight of my worries. I'm certain that I'm not the only student who was touched by Miss Jordan's kindness, a kindness that will

be sorely missed but forever fondly remembered.

Another student who had worked for Ms. Jordan added :

Ms. Jordan was the heart of the Sweet Briar Library. I've never met anyone so dedicated to her work. Unless it was snowing, and then she'd be the first person on 29 North at the sight of the first snowflake. But most importantly, she treated her coworkers and students like family. She was always in high spirits, making everyone laugh with her feisty personality and her witty one-liners. She was also the first to lend an ear, a shoulder, a helping hand, or a few words of encouragement in a moment of need. She was an amazing woman, and will be greatly missed as she has touched the lives of so many. The library will never be the same without her, but we will always remember her and the difference she has made to those who were lucky enough to know her. Thelma was a member of St. Peter's Baptist Church in Clifford, Virginia where she was a faithful member since childhood. She was an active member and over the years served in many ways including singing in the choir and



working with other organizations in the church. She was a kind and gentle woman who enjoyed working, reading her Bible, and nurturing her flowers. She took care of many flowers and plants in the Mary Helen Cochran library some growing to enormous heights.

Ms. Jordan will be missed and remembered at Sweet Briar College for many years.

Music

Taruskin, Richard. *The Oxford History of Western Music*. (5-vol. set; 4176 pages) New York: Oxford University Press, 2011. ISBN: 978-0199842131 \$675.00

Bates, Eliot. *Music in Turkey*. New York: Oxford University Press, 2010. ISBN: 978-0195394146 \$33.00

Diamond, Beverly. *Native American Music in Eastern North America*. New York: Oxford University Press, 2007. ISBN: 978-0195301045 \$33.00

Stone, Ruth M. *Music in West Africa*. New York: Oxford University Press, 2004. ISBN: 978-0195145007 \$33.00

Campbell, Patricia Shehan. *Teaching Music Globally*. New York: Oxford University Press, 2005. ISBN: 978-0195137804 \$34.00

Perea, John-Carlos. *Intertribal Native American Music in the United States*. New York: Oxford

University Press, 2013. ISBN: 978-0199764273 \$33.00

Reyes, Adelaida. *Music in America*. New York: Oxford University Press, 2004. ISBN: 978-0195146677 \$33.00

Gold, Lisa. *Music in Bali*. New York: Oxford University Press, 2004. ISBN: 978-0195141498 \$33.00

Murphy, John P. *Music in Brazil*. New York: Oxford University Press, 2006. ISBN: 978-0195166842 \$33.00

Rice, Timothy. *Music in Bulgaria*. New York: Oxford University Press, 2003. ISBN: 978-0195141481 \$33.00

Brinner, Benjamin. *Music in Central Java*. New York: Oxford University Press, 2007. ISBN: 978-0195147377 \$33.00

Lau, Frederick. *Music in China*. New York: Oxford University Press, 2007. ISBN: 978-0195301243 \$33.00

Barz, Gregory. *Music in East Africa*. 2004. New York: Oxford University Press, 2004. ISBN: 978-0195141528 \$33.00

Marcus, Scott T. *Music in Egypt*. New York: Oxford University Press, 2006. ISBN: 978-0195146455 \$33.00

Hast, Dorothea E. and Stanley Scott. *Music in Ireland*. New York: Oxford University Press, 2004. ISBN: 978-0195145557 \$33.00

Wade, Bonnie C. *Music in Japan*. New York: Oxford University Press, 2004. ISBN: 978-0195144888 \$33.00

Lee Kwon, Donna, Bonnie C. Wade, and Patricia Shehan Campbell. *Music in Korea*. New York: Oxford University Press, 2011. ISBN: 978-0195368277 \$33.00

Douglas, Gavin. *Music in Mainland Southeast Asia*. New York: Oxford University Press, 2009. ISBN: 978-0195367829 \$33.00

Madrid, Alejandro. *Music in Mexico*. New York: Oxford University Press, 2012. ISBN: 978-0199812806 \$33.00

Ruckert, George T. *Music in North India*. New York: Oxford University Press, 2003. ISBN: 978-0195139938 \$33.00

Diettrich, Brian, Jane Freeman Moulin, and Michael Webb. *Music in Pacific Island Cultures*. New York: Oxford University Press, 2011. ISBN: 978-0199733408 \$33.00

Viswanathan, T. and Matthew Harp Allen. *Music in South India: The Karnatak Concert Tradition and Beyond*. New York: Oxford University Press, 2003. ISBN: 978-0195145915 \$33.00

Turino, Thomas. *Music in the Andes*. New York: Oxford University Press, 2007. ISBN: 978-0195306743 \$33.00

Total: \$1,468
GRAND TOTAL: \$10,107

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